

IN THE WORLD OF CONCERTS AND OPERA

Parker and American Music

By H. E. Krehbiel

The sense of individual loss and the end of a friendly personal communion which had brought cheer, encouragement and edification for a full generation must give way in the contemplation of the death of Horatio Parker to some reflections on what the dean of the School of Music of Yale University stood for in American music. He did not belong to the younger generation of composers, though he died before he had become an old man. He was a link between the class represented by J. C. D. Parker, Dudley Buck, John K. Paine and George W. Chadwick, who survives him, though he was his teacher more than forty years ago, and of Edward MacDowell and his successors, some of whom, like David Stanley Smith, for instance, were his pupils. He stands with these men as exemplars of sound musicianship, in contradistinction to many clamorers for public recognition whose claims rest upon professions of nationalism and confessed contempt for the learning and training which once were universally conceded to be essential to artistic creation. It is for this reason that, with a feeling larger than that of a personal bereavement, we deplore in the death of Professor Parker a great loss to American music.

The attitude of The Tribune toward a national art has been plain and consistent for many years—so plain and consistent that we do not believe it has been misunderstood by anybody, though frequently misrepresented by men selfishly concerned with the commercial side of the art and misconceived by small talents incapable of realizing this journal's ideals. American music, by which term we now mean music created and performed by native sons of the United States, is, we believe, every year coming more and more into the estate which The Tribune has wished to have it enter; and for that reason the writer has less and less cause to affect the belief of a careless spirit, characteristic of the time, that American music means the songs of

plan. The interruption he believed and hoped would be but temporary.

Professor Parker's belief that American students could hold their own in competition with foreigners in European conservatories was as well founded as his conviction that they needed no chauvinistic coddling in their native land. Long years ago we took the trouble to look into the report of the Hochschule for the last year of his sojourn there. Of the 200 students 182 were Germans. The entire American contingent consisted of three young women who studied piano/forte playing, a young man from Columbus, Ohio, who was in the violin class and three young men besides himself who were contemplating work as composers as well as performers. The three young men were Henry Holden Huss, Howard Parkhurst and Arthur Whiting. They gave a good account of themselves at the conservatory. Mr. Huss won special mention for excellence in counterpoint, and at the examination concerts he figured with Parker in the list of composers whose works were performed. Eight students in all figured in the conservatory concerts of 1883-'84, and four of them were Parker, Parkhurst, Huss and Whiting. Of the four non-Americans the only one who achieved anything like eminence was Alberto Franchetti, of whose composition a symphony and two operas, "Assrael" and "Germania," have been heard at the Metropolitan Opera House, the former in the German régime, the latter in one of the early years of Signor Gatti-Casazza. To Mr. Gatti fell the honor of giving public production also to Professor Parker's opera "Mona," the history of which forms an interesting and instructive, if also rather deplorable, chapter in the career of the proud lyric theater in upper Broadway.

His Work As a Composer

To that history we might return if it had not been made the subject of rather elaborate discussion in these columns within the last year. It is more pertinent to the purpose which we had in view when we began the reflections invited by the intelligence of Professor Parker's death to call attention to his achievements in the field of composition, especially the achievements which brought him fame in England and also respect for American musicianship. He did a large amount of work in the smaller forms, such as secular songs and anthems for the church, and carried for years a large burden of the drudgery entailed by his duties as organist and teacher; but it was while these burdens were heavy upon him, while he was organist of Holy Trinity Church here and teacher of counterpoint at the National Conservatory of Music, that he kept a peculiarly warm place in his heart for the lofty things in his art. He must, perforce, be thought of first as a choral composer, because his most conspicuous triumph and the one with which he achieved European renown was the oratorio "Hör Novissima."

As a student his thoughts were directed to the instrumental field, and before he found what he recognized to be his especial field he had put a symphony, three concert overtures, a scherzo for orchestra, a string quartet and a suite for piano/forte, violin and violoncello to his credit. Later, his studies under Rheinberger here fruit in a concerto for organ and orchestra. Since the newspapers occupy themselves more with the forms which appeal to the masses rather than to the connoisseur, it is likely that a larger number of persons will remember him as the composer of the operas which carried off two prizes of \$10,000 each than as the author of an oratorio which remains the chief glory of American music and of two others which won the distinction of performances at English festivals in Worcester, Chester and Hereford, and also the degree of Doctor of Music from the ancient university of Cambridge. It is a lovely circumstance that in the creation of these oratorios he had the collaboration of his mother, who was also his first music teacher.

In the writing of the ode which was a feature of the celebration of Yale's bicentennial in 1901 he was associated with Edmund Clarence Stedman, and in his operas "Mona" and "Fairyland" with Brian Hooker. It was Mr. Hooker, too, who wrote the words of the ode with which the sons of Yale who died in the great war were commemorated at the commencement exercises last June, and again at the special convocation at which the university conferred an honorary degree upon Cardinal Mercier. The music of that ode, which we did not hear, has been described to us by capable judges as the finest and most affecting of the composer's inspirations. It was the last creative task which he was permitted to undertake and its nature makes it doubly pathetic.

People's Institute Concert

The second of the Chamber Music concerts given by Sam Franko, under the auspices of the Music League of the People's Institute at Washington Irving High School, will take place this evening at the People's Institute. The program will be Daniel Maquere, who will play for flute and strings. The remaining numbers of the program will be the tertetto by Dvorak and the Mendelssohn quartet in E flat major. These concerts are given on ten Sunday evenings during the winter and, especially in connection with the winds and brasses of the orchestra. Many compositions will be given which call for these instruments in combination with the strings, compositions which are not often heard. The quartette consists of Sam Franko, Sergei Kotlarsky, Rebecca Clark and Paul Morgan, the assisting artists during the season including among others, Helen Leroy, Pierre Mathieu, Mme. Helen Stanley, Ernest Hutcheon, Paolo Gallico and Harold Bauer. Tickets for single concerts are 50 and 25 cents.



MINNIE EGNER AND HELENA MARSH AS TWO LITTLE LOVERS.

Programs of the Week

SUNDAY

Carnegie Hall, 3 p. m. Piano recital by Rachmaninoff:

Sonata, B minor, Op. 88.....Chopin
Four Etudes, Op. 39.....Chopin
Four Etudes (Tableaux), Op. 39.....Chopin

Etude, Op. 81.....Rachmaninoff
Etude, Op. 81.....Rachmaninoff
Three Etudes.....Scriabin

Dance of the Gnomes: D flat major, Liszt
Campanella.....Paganini-Liszt
Four Etudes (Tableaux), Op. 39.....Chopin

Aeolian Hall, 3 p. m. Piano recital by Philip Gordon:

Rhapsodie in B minor.....Brahms
Sonata in C minor.....Gluck-Brahms
Sonata in B minor (in one movement).....Mozart

Ballade in A flat, Nocturne in D flat, Elsie (black keys), Nocturne in E minor: Scherzo in B minor.....Chopin

City College, 4 p. m. Samuel A. Baldwin's free organ recital:

Suite Gothique.....Boellmann
Gavotte.....Paul Tietjens
Fantasia.....Paul Tietjens

The Sea Song.....Ortmann
The Sea Song.....Ortmann
The Sea Song.....Ortmann

Address by Dr. Jonathan C. Day, Composer at the piano.

Adoration.....A. Walter Kramer
Evening Song.....Hallett Gilberte
The Sea Song.....Ortmann

Improvisation.....Gustave Saenger
Chant Negre.....Walter Kramer
The Sea Song.....Ortmann

Sea Beach; Blind; Woodland Love Song, The Clang of the Forge.....Paul Tietjens

Deep River.....H. T. Burleigh
Alger le Sol; Chevaucheuse.....La Forge

Pretty Polly Oliver.....Old English
Flanders Requiem; Retreat: To a Messenger.....La Forge

Live, Let Us Live.....Hageman
Do Not Go, My Love.....Hageman

MONDAY

Carnegie Hall, 8:15 p. m. Song recital by Charles Carver:

Come My Beloved (from "Atalanta").....Handel
The Kiss.....Beethoven
Aria: "Qui sedes" from "The Magic Flute".....Mozart

The Lord Is Risen.....Rachmaninoff
The Sea Song.....Ortmann
The Sea Song.....Ortmann

In Summer Fields.....Moussorgsky
After the Battle (Ballad).....Loewe
The Procession.....Loewe

Chanson du Tambourin; Arr. by Wekerlin
Sing Thy Soul Song No. More, Rachmaninoff
Le Sol; Chevaucheuse.....La Forge

Fourrain
Pretty Polly Oliver.....Old English
Flanders Requiem; Retreat: To a Messenger.....La Forge

Live, Let Us Live.....Hageman
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TUESDAY

Aeolian Hall, 8:15 p. m. Song recital by Jean Barondess:

Verde Pratiello.....Wolf-Ferrari
Serenade.....Zandani
Perche Duce Bene (new); Quella Labbra (new).....Donaudy

Vielle Chanson Espagnole.....Albert Liane
L'Amour Blanc.....Hue
Hymne a Eros.....Holmes

Sing Thy Soul Song No. More, Rachmaninoff
So Soon Forgotten; The Coral Necklace, Tichakowicz

Live, Let Us Live.....Hageman
Do Not Go, My Love.....Hageman

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WEDNESDAY

Metropolitan Opera House, 8 p. m. French opera, "Carmen":

Aeolian Hall, 8:15 p. m. Song recital by Charles Carver; Waldorf-Astoria, 11 a. m. Mr. Bagby's Musical Morning; Park Theater, 8:15 p. m. English opera, "The Mikado":

At 8:30 p. m. Concert by negro children of the Martin-Smith Music School:

Overture, "Egmont".....Beethoven
Senior orchestra of 100 members.
Concerto in A minor.....Viotti

For violin and orchestra.
Eugene Mars Martin, soloist.
Recitation, "Fifty Years":

Lucile Spence.
Concerto in E flat major.....Mozart
For piano and orchestra. Cadenza by Thomas, Julia Delaney at the piano.

Aesthetic Dances:
(a) Gavotte.....Gluck-Brahms
Romania Andalus.....Sarasate

(b) By the Firelight (dance) Louis Chalfi
Music by Augustus Wiese, Evelyn Thomas, Julia Delaney at the piano.

Duet (Polka), for violin and piano, Dancla
Mills Simmons and Winston Collymore.
Trio Symphony.....Haydn

Moto Perpetuum.....Rogers
Child violinists.

Carnegie Hall, 2:30 p. m. Violin recital by Albert Spalding:

Sonata in D major.....Handel
Sarabande, Double and Bourree.....Bach
(From Second Sonata in 3 minor for violin alone.)

Sonata for Piano and Violin in A major.
Theme con Variazioni.....Cesar Franck
(First time in New York.)

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Concerning "L'Oiseau Bleu"

Maurice Maeterlinck's "fairy play,"

"L'Oiseau Bleu"—"The Blue Bird"—which was introduced to the American public at the New Theater nine years ago, has been done into an opera by Albert Wolff. In its musical part it will have its first performance on any stage at the Metropolitan Opera House Saturday evening, December 27. M. Maeterlinck is expected to be the guest of honor, while the composer, already favorably known as one of the Metropolitan's conductors, will direct the performance. The receipts will go to four charities—the Queen of the Belgians Fund, the Millerand Fund for French Orphan Children, the Three Big Sisters Organization (Catholic, Protestant and Jewish) and the Milk for Children of America Fund. Both author and composer have waived their royalties for this performance.

General Manager Gatti-Casazza has spared no pains in the preparation of this operatic fairy spectacle. The Russian painter Boris Anisfeld has provided the scenery and designed the costumes. The "stage business" has been under the direction of Richard Ordynski. Rosina Galli has arranged the dances. The choral element has been supervised by Giulio Setti. And over all has been the guiding eye of the composer himself. The list of characters in the play is a long one. In detail, the cast is as follows:

Tytil.....Raymonde Delaunoy
Mytil.....Mylle Ellis
Mother Tytil.....Florence Easton
Father Tytil.....Paolo Ananin
Grandmother Tytil.....Louise Lerat
Grandfather Tytil.....Leon Rothier
Maternal Love.....Florence Easton
Joy of Understanding.....Gladys Axman
Light.....Leon Rothier
Father Time.....Mario Laurenti
The Little Girl.....Edna Kellogg
Two Little Lovers.....Minnie Egner and Helena Marsh

Joy of Being Just.....Margaret Farnum
Joy of Seeing What Is Beautiful Cecil Arden
The Fairy.....Jeanne Ingram
The Cat.....Margaret Roman
The Dog.....Robert Couzidou
Mme. Berlingot.....Jeanne Gordon
Happiness.....May Beiler
The Child.....Adeline Vosari
Milk.....Adeline Vosari
Sugar.....Adeline Vosari
Fire.....Angelo Bada
Another Child.....Miss Kennedy
First Child.....Miss Beiler
Second Child.....Miss Florence
Fourth Child.....Miss Bonfiglio
Fifth Child.....Phyllis White
Fifth Child.....Miss Manetti

To refresh the minds of operagoers the story may be outlined briefly as follows:

Tytil and Mytil are the children of a poor woodchopper. To-morrow is Christmas Day, but for them there is no tree nor Christmas stocking. So after they have been tucked into their beds and the parents think them asleep they yield to the temptation to creep out and watch through the window the preparations being made for the holiday in a wealthy neighbor's home across the street.

While thus engaged Fairy Berylune enters. She is a witch and she demands that they find and bring to her the grass that sings and a bird that is blue, so that her own little child who is ailing may be restored to health and happiness. Upon agreeing to seek the bird the fairy crowns Tytil with a magic cap set with a wonderful diamond which has power to disclose the past and the future and turn inanimate objects and dumb animals into speaking creatures. Everything around the children begins to take life and voice—

test will be announced on the evening of the Rachmaninoff recital. The winner will obtain a public recital under the management of J. A. Fuerstman. On Saturday evening, December 27, Rachmaninoff will play the following program:

Sonata, Op. 31.....Beethoven
Rondo Capriccioso.....Mendelssohn
Ballade, F minor; Impromptu, Op. 29
Valse; Scherzo, Op. 31.....Chopin
Prelude, C sharp minor; Valse.....Rachmaninoff

Sunday, December 29, 1919, there will be a public recital of "Messiah" by the Oratorio Society, with Mme. Frieda Hempel, Emma Roberts, Fred Miller and Arthur Middleton as the vocal soloists.

On Wednesday evening, December 31, the New Year's Eve gala concert under the auspices of the Kappa Kappa Gamma chapter at the University of Columbia will be given by the quartet of soloists from the Sistine Chapel of the Vatican, Rome.

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cat, the dog.

Suddenly the window opening invites Tytil and Mytil to begin their quest of the blue bird. Off they go, first to the Land of Memory, then to the Palace of Night, next to the Garden of Happiness, then to the Kingdom of the Future. Still they have not captured the blue bird, and after all their adventures return to their home and bed. When the morning comes, a neighbor who looks very much like the Fairy in the opening scene, enters to beg for a blue bird so that her suffering little child may be made well by the sight of it. Looking around, they are amazed to discover that their own little turtle dove, which had been in their home all the time, has turned blue. Gladly they give it, and with the giving their little neighbor recovers her spirits. But when Tytil asks for its return and the little neighbor shows a reluctance to give it back the blue bird escapes from both and disappears.

Other operas of the week, the sixth of the season, will be "Carmen" to-morrow evening, with Mmes. Farrar and Romaine, and Messrs. Martinielli and Couzidou. Mr. Wolff will conduct. "Oberon" Wednesday evening, with Mmes. Ponselle, Delaunoy, Gordon and Sundelius and Messrs. Martinielli, Diaz, Duna, d'Angelo, Laurenti and Reschiglian.

"Madama Butterfly" as a special Christmas Day matinee Thursday, with Mmes. Farrar and Messrs. Harrold and Scotti.

"Cavalleria Rusticana" and "Pagliacci" Thursday evening. The former sung by Mmes. Destinn, Perini and Mattfeld and Messrs. Althouse and Chalmers. "Pagliacci" sung by Miss Muzio and Messrs. Caruso, Amati, Laurenti and Paltrinieri.

Puccini's "Manon Lescaut" for the first time this season Friday evening, with Mmes. Alda and Ingram and Messrs. Crimi, Amato, de Segovia, Bada, Laurenti, Reschiglian, Paltrinieri and Audisio. Mr. Papi will conduct.

"L'italiana in Algeri" at the Saturday matinee, with Mmes. Destinn, Sundelius and Howard and Messrs. Hackett, de Luca, Didur and Pico. Miss Galli and Mr. Bonfiglio will sing. Mr. Papi will conduct.

Charles Carver, Pianist

Aeolian Hall, Monday Evening

Albert Spalding returns from a tour to the Pacific Coast this week and gives his violin recital in Carnegie Hall Saturday afternoon, December 27. Among his offerings will be the Frank sonata and portions of Bach's unaccompanied Second Sonata.

Several cities have heard Benno Moiseiwitsch since this latest of noted pianists made his debut two weeks ago. Two appearances with the Chicago Symphony Orchestra introduced him in that city last week, and Philadelphia will hear him with its orchestra this coming Saturday. His next recital in Carnegie Hall takes place on Sunday afternoon, December 28.

Lambert Murphy will usher in the new year with a recital in Aeolian Hall, New Year's afternoon. The tenor has prepared an absorbing program that includes two works by Francis Hopkinson, the first American composer. He was a signer of the Declaration of Independence.

Early 1920 concerts will bring a song recital by Miss Inez Barbour, soprano, in Aeolian Hall, Wednesday afternoon, January 14.

Jaeschka Heifetz will complete this year's duties with an appearance at the Metropolitan Opera House next Sunday evening. His last one of town concert was given last Sunday in Providence, where the audience overflowed to the stage in regular New York fashion. His first New York appearance of the new year will be a recital in Carnegie Hall, Sunday afternoon, January 14. Following this concert the violinist starts on a far Western tour.

It was announced yesterday that one of the numbers which will be heard at the Hippodrome concert on Sunday evening, January 4, 1920, will be Mendelssohn's concerto for the violin, to be played by Mischa Elman, accompanied by the New Symphony Orchestra, under the baton of Arthur Bodanzky. The other soloist for the evening will be John Charles Thomas, now appearing in "Apple Blossoms," who will sing an aria from Verdi's "Eri in Elitana" and "Eri in Elitana" and a number made up of a group of three smaller songs. The orchestral numbers on the program will be made up of the numbers which will be heard at the Hippodrome concert on Sunday evening, January 4, 1920, will be Mendelssohn's concerto for the violin, to be played by Mischa Elman, accompanied by the New Symphony Orchestra, under the baton of Arthur Bodanzky. 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